2121

Porter
Geo M.

Providence
Apl 7. 1881

Apl 9/81

For Catalogue for
R. I School of Design.

POSTAL CARD.

PROVIDENCE APR 8 PM R.I.

U.S. POSTAGE ONE CENT

WRITE THE ADDRESS ON THIS SIDE—THE MESSAGE ON THE OTHER

Wm. McLeod, Esq
Curator Corcoran Art Gallery
Washington
D.C.

2121

Providence April 7, 1881

Dear Sir,

Will you please send me catalogues and whatever information you have in regard to the Corcoran Gallery and greatly oblige.

Very truly yours,
George M. Porter,
Pres. Rhode Island School of Design.

Rec'd April 9.
Catalogue sent.

2122

Fowler

Miss E.

Sherman Texas

Apl 7. 1881

Apl 11/81

Price of Photo of Corday.

✓

Rec'd April 11.

POSTAL CARD.

ERMA
APR
7

U.S. POSTAGE
ONE CENT

WRITE THE ADDRESS ON THIS SIDE—THE MESSAGE ON THE OTHER

Wm Macleod.
Curator Corcoran Art Gallery
Washington.
D. C.

Sherman, Texas, Apr. 7- 1891-

2122

I want a photo (large size) of Charles Louis Muller's picture of Charlotte Corday at the Corcoran Gallery. Please let me know the price so I may order one at once.

Address

Miss C. Fowler

Sherman, Grayson Co., Tex.

2123

Savage
A. D.

Metropolitan Museum
N. Y. Apl 11/81
12,
13

Apl 13/81
14

About a Phot° of
Statue N° 22 of the
Cesnola Collection.

Recd April 14 1887

Metropolitan Museum
5th ave. 82d St. New York

Tuesday April 12, 1887

Mr. W. McLeod
Curator of the
Corcoran Art Gallery

Dear Sir
I wrote to you yesterday
asking to be informed by tele
c

graph whether the
original Fenardent's
autotype was in your
Gallery. If so wished
to have it explained
to me. In advance
of your answer I went,
assuming its existence,
and asked for an
explanation. This
I received; it is satis-

factory and I will
write it to you tomorrow.
It is now late.

I have the honor to be
Yours
A. Duncan Savage

patera and connecting rod,
he acknowledged his
mistake and modified
the charge so as to concern
only part of the right hand.
The ~~lithograph~~ engraving
given in the Art Amateur
of Aug. 1880 shows part of
the right hand patera
and connecting rod all
present. Thus it is plain
that they were not lacking
in Cyprus, nor in London.

Rec'd Apl. 14

Metropolitan Museum
5th Ave. & 82d St. N. York
April 13, Wed., 1881

Mr. W. Macleod
Corcoran Gallery of Art

Dear Sir,

When I wrote my question as to the existence in the Corcoran Gallery of the photograph of Statue No. 22 with the right hand absent

I did so of my own prompting only and simply to satisfy myself. Your telegram came this morning and I thank you for answering so promptly. Before receiving it I had asked one of the investigating committee for an explanation, and the explanation given is completely satisfactory. It is this. It is false when Jenardent says that his original charge was that the right was lacking. He said this at first in the Art Amateur, but when his two sets of pictures used as proofs - Doell's lithographs and the Colorin- Newton - Thompson Aletholypes - both showed the hand present with the

certain that Fenardent's charge is false — namely, that the right hand was supplied from another source while the statue was in his hands in London.

I feel certain also that when General Cesnola declared that the hand had never been separated from the body he was not aware that the connecting rod had once come out of its mortise hole.

I am with high regard
Yours A. Duncan Savage

while in Fenardent's possession. ~~The~~ What then does the photograph in the Corcoran Gallery prove? Since General Cesnola said that the right hand had never been broken off? It proves that after leaving London (possibly during some process of moving)

the hand patera and connecting rod (in antiquity made separate from the thigh as the mortise hole of the photograph shows) came out. I have no doubt that this happened without his knowing it and that the separated piece was put on again without his knowing it. Since you tell me the photograph was received by you in September 1877, I think it not unlikely that the piece came out and was put back again before he arrived in America. He returned during 1877 in what month I do not know; he is ill and I cannot ask him.

To conclude, it is

Rec'd Albany April 13.

New York
Metropolitan Museum
5th Ave. 82 & 83. ~~N.Y.~~

April 11, 1881

Mr. W. McLeod, Curator of the Corcoran Gallery

Dear Sir

I have read to-day in the New York Times of April 10 that in the Corcoran Gallery is a photograph of Statue No. 22 of the Cesnola Collection

photograph, corresponding to Mr. Fenardent's carte-type, and showing the right hand to be lacking. Please telegraph at my expense to the Metropolitan Museum. Much depends upon my certainty as to the existence of this photograph.

I have the honor to be
With high regard
Yours
A. Duncan Savage

that in regard to which Mr. S. L. Fenardent has declared, and pro-
2
duced an artotype to prove, that the right hand holding the patera was once broken off. The artotype is one on his card No. 1, accompanying an artotype of the same statue No. 22 in its present condition. Until I learned that the photograph in question was in the Corcoran Gallery I had considered the artotype a forgery. Will you do me the favor to inform me at once by telegraph whether there is such a pho-
2

2124

Kaufmann
S. A.

N. Y. Apl 14/81

Telegram

Has secured the picture $5.100

(Gifford)

✓

10. NEWYORK

APL. XIIIITH. M

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R. W. W. CORCOR

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OUSE. XIPAIDE

3124

Western Union Telegraph Co.

Pay no Charges to Messenger unless written in Ink in Delivery Book.

No. 14

Mr W. W. Corcoran

Telegram from

Charges, paid Mr Kauffman N.Y.

NIGHT MESSAGES AT HALF RATES.

MONEY ORDERS BY TELEGRAPH.

2125.

Greenleaf,
E. A.

Boston.
April 14. 1881,

Apl 13/81.

About the Statue
(Cast) of the "Flying
Mercury"

✓

2125

Boston April 14: 1841.

Rec'd April 15

My dear Sir:

I am in receipt of your letter of the 7th. inst. and regret to find that there should have been a misunderstanding in regard to the "Mercury" cast.

Our cast of the "Flying Mercury" by John of Bologna was bought in this city from a gentleman who had purchased

~~there~~ it others abroad for his
private collection -
We paid him $40.-
& have no further in-
formation in regard to it -
but as the gentleman
lived principally in Paris
it is probable that he
purchased the cast in that
city - Though I think
it must have been cast
in Italy.

The Italian cast -
which
we obtained several
years since were ordered
through Messrs. Magquay
Hooker & Co. of Rome -
but since that time I
understand that Dielitz
in Berlin - has obtained
the right to take casts
all over Europe & I
should have supposed that
he would supply this one.

I am,
Very truly yours,
E. H. Sturtevant.

Wm. M. Lackland Esq.
Wales

2126

Gifford Picture.

Apl 16/81

Copy of ~~a~~ slips
from the Tribune &c
brought here by Mr.
Corcoran April 15. 1881,
with direction to have
them ~~it~~ pasted on the back
of the picture.

---

copy from a newspaper clip pasted on back of picture

Fine Arts.

The Sandford R. Gifford Sale – Part I

Record night $16.885. for seventy six works—grand total for one hundred and fifty works $28.810. "The Ruins of the Parthenon" bought for the Corcoran Gallery at $5.100.

The attendance though good was not as large as at the opening at the conclusion last evening at Chickering Hall of the executas sale of part I of the collection of studies and pictures left by the late Sandford R. Giffard. N.A.. The bidding was even more spirited than on the first evening, and the prices paid for the studies were higher. For the seventy six works sold last night $16.885 was realized, which, counting the loss of $20 on two works Nos 36 & 56. in the first half of the catalogue, which were resold on account of some misunderstanding, makes the grand total for the 151 works in part I of the collection $28.810. This result is a very large one, when it is considered that there were barely five or six pictures, properly speaking, sold, and that the studies were in the average, of small size. "The Ruins of the Parthenon" which concluded the sale of part I, was bought after a stubborn contest for the

Corcoran Gallery of Art at Washington for $ 5.100. There was applause as the auctioneer, Thomas E. Kirby, reluctantly struck his hammer at the sale. It was the last important work of the deceased painter, and with the "Matterhorn at Sunrise" represented him at the Academy exhibition last year. We think that he considered it the chief of his works, & know that he desired that after his death it should find a home in what may be called our National Gallery. It was fitting that it should be so. Starting at $ 250. with applause the work reached $ 2.000 in three bids, in seven more to $ 3.000, in nine again to $ 4.000. and in eight more to $ 5.000. Mr. S. A. Kauffmann taking it away from his most stubborn competitor Mr. J. A. Schiff for $ 5.100. Among the other bidders who fell out in about the order named were Messrs L. P Avery, Richard Butler and George Kemp.

From the Commercial Advertiser Apl 15. 1881.

"S. R. Gifford's "Ruins of the Parthenon" sells for $ 5.100. and goes to the Corcoran Gallery, Washington.

Sanford R. Gifford is dead in the flesh, but his name will live henceforth in the world of art as long as civilization lasts. We felt ashamed of our rich men in this city last night when they allowed the little city of Washington to outbid them at the Gifford sale at Chickering Hall, and carry away that glorious example of American Art. "The Ruins of the Parthenon looking southwest from the Acropolis, over the head of the Saronic Gulf."

This magnificent specimen of the genius of Gifford was purchased last evening by the agent of the Corcoran Gallery, in Washington, for that noble institution. It is to have one of the places of honor, by the side of that grand production of an American Artist, "Niagara Falls" by Fred: E. Church, which was taken away from us in the same way, when sold from the collection a few years ago of Mr. John Taylor Johnston,

Why did not the Metropolitan Museum of Art here buy it? How much better would it be for the people, if the trustees of that museum were to lay out their money in these gems of true art than to waste it upon the foreign "old masters", most of which works are copies only, and poor ones at that, of the originals. They would by so doing, foster home art, and at the same time show that they know what good art is. The Gifford painting sold last night brought the handsome sum of $5.100 amid decided demonstrations by the audience of satis-faction. Mr. Gifford said before his decease that this was perhaps his best work."

The seventy-six pictures sold last night brought some $17.000. This amount, with that of the first evening's sale, brings the total for the 151 works up to the handsome sum of nearly $29.000. This includes the frames.

It must be remembered that most of the canvasses were very small and were only studies, but they were good ones.

Part second of the remaining pictures in the hands of the executors will be sold in about two weeks"

Giffords "Parthenon"

A letter from Professor Weir of the Yale School of Fine Arts.

To the Editor of The Tribune.

Sir. In view of the forthcoming sale of pictures by the late Sanford R. Gifford, the following extract from a letter I received from that artist, dated June 2. 1880. will be of interest; and perhaps by meeting the eye of some generously disposed persons, the purport of this extract may be fulfilled:

"I feel very desirous that my picture of the "Parthenon" should go into some public gallery rather than into a private house, where, except to a very few, works of art are for the most part lost. You know it is a work that I am willing to be judged by. For these reasons the suggestion you made when you were here, that the gallery of the Yale Art School would be a proper destination for it, was very agreeable to me. It seems to me, also, that the place would not be unsuitable, near as many of the principal sculptures which were once a part of the temple, and in the midst of so many students of the Greek art."

I had expressed to Mr. Gifford the hope

that some of the Alumni, or freinds, of Yale College might be indriced to make this important picture a gift to the Art School, and the opportunity is not yet gone by.

(Signed) John F. Weir.

New Haven April 6. 1881.

The above is a copy of a newspaper slip brought by Mr Corcoran to the Gallery April 15. 1881. with direction to have it pasted on the back of the picture before it was hung in the Gallery; which was done.

2127

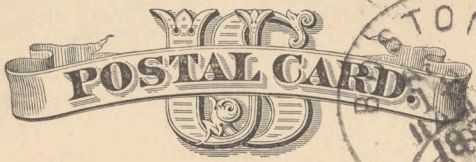
Humphreys

Chas A.

Framingham Mass

Apl: 18. 1881,

Asks price of Catalogue.



WRITE THE ADDRESS ON THIS SIDE—THE MESSAGE ON THE OTHER.

Recd Aug 19.

Curator of Corcoran Gallery of Art

Washington

D. C.

5127

Framingham, Mass.
April 18 '81

I neglected to purchase a catalogue when I looked over your collection last week. I should like one and if you will write me the price I will send the money.

yours truly
Charles A. Humphreys

2128

Pollock.

Mrs D. S.

Christiansburg Va.
April 14. 1881.

Apl 18/81,

Encloses $2.00 for
eight Catalogues.

/

2128

Rec'd & Ackd April 15.

Montgomery Female College,

Christiansburg, Va.

April 14. 1881

Wm. McCloud Esq:

Dr. Sir —

Enclosed find money order for $2.00 for which please send me eight copies of the Corcoran Art Gallery catalogue — and oblige

Yours resp'y

Mrs. O. J. Pollock,

Christiansburg,

Va.

If you can send nine catalogues for the $2.00 please do so —

Is there any circular or exhibit of "The Louise Stone"? If so, please send one time.

O.J.P.

2129

Ezekiel

Mo,

Rome Apl 1. 81

Apl 18. 1881

Encloses phto of his "Eve" & "Jessica", & speaks of other works of Art he is engaged upon.

Will not reproduce the statues made for this Gallery & other institutions, tho' he has been requested to do so; has broken the models except the heads.

and led me to think by his remarks that he wished to purchase it. The marble is faultless, and the pedestal of dark polished marble: and the price is $2000.00 complete. I used a block of Christola marble from Carrara and left the work so that it appears to have been, a whole statue once, of Judith with the sword in her uplifted arm at the moment of her highest resolve to slay her peoples enemy & liberate them. But I despair of ever being able in Rome to get a photograph to give any idea of the work. The arms in this torso are broken off but is complete otherwise to below the waist including the sash around her hips.

I have always had a notion that if my Eve which is still in plaster could be seen in America that it would not have to tarry long in execution - but I cannot afford to put it in Bronze

Rome April 1st 1881.

My dear Sir -

Recd April 18

Your valued favour of March 17th 1881 is just to hand with the enclosed magnificent photo of the Corcoran Art Gallery. and I think that the general effect is very good indeed and I am making every effort to expedite the remaining work. so that Mr. Corcoran and the trustees will feel satisfied with the result. Please say to Mr. Corcoran that I have sent photos of my Jessica to Miss J but they give no approximate idea of the work which has so many admirers that it has laid for me to choose between those who wished to possess it, and I have refused divers offers for a reproduction, as I do not care to

make a have copies made of my work. I destroyed the plaster models for the statues on your Art Gallery, and declines to have two of them placed in the niches of a new Studio Building in Rome only a week ago. but consented to let the proprietor have the 4 heads for 4 circulars on the front of the building. The Jessica has been bought by an Art patron in Paris for his Music Salon. I have finished in marble my "Judith" which is a little more than a bust. and in point of workmanship and conception I consider my best work. it is in every way equal to my Christ which Mr J.W. McCoy of Baltimore has, and as a characteristic conception needs no name under it to tell its story. I know of no place where I would rather have this work placed than in the Corcoran Gallery as it is eminently fitted for a Gallery, and can be placed, (I think, as all do who have seen it) in very good company. I cannot think of any work that would fill your wish better, to take the place of the regulation Bust in the Slave Room. But I have sent the Judith to Paris for the coming Salon which opens May 1st and there has an Art buyer here to see me a few days ago from New York who saw the model of the torso in my studio and said he would be in Paris at the opening of the Salon

or marble for either of which materials it could be made. I am afraid to trust the plaster to another trip as it has so much injured by going & returning from the exhibition in Berlin where it has most honourably placed at the Royal academy - As it is a large life size work and has been written about to a great extent in Europe - in a recent novel by Prof Vosmaer of the Hague (who wrote the life of Rembrandt) he says, speaking of my Studio and Eve - "translation"
"It is Eve bent down with shame, curling up her body as it were to hide it - one hand beckoning away the Adonai - now that he calls her to account for her deed -
Powerful Michelangelo like forms, the shadows under the

over hanging brows, and angrily curled lips, speak of the fury of a fallen Titane rather than of a feeble womans feeling of Shame —"

I enclose you a tolerable photo made in Berlin from the model - for as I remember the one you have is a poor Roman photo.

I must now close these hastily written lines in the hope of hearing from you soon again. With my hearty thanks for the photographs and my kindest Regards to yourself and enquiring friends - Mr Corcoran's kindly greeting gave me much pleasure please remember me to him and believe me Yours most truly M. Cholmondeley

No. 2129½

CORCORAN GALLERY OF ART FILES.

WRITER.

Ezekiel Mc

Residence Rome

Date May 29, 1880.

Rec'd June 18, "

Answered

SUBJECT.

The statues of Angels & Durer have been packed & delivered to shippers.

Asks for $600.

M. Ezekiel
May 29th 1880

2129½

Rome 29 Via Nazionale May 1880.

Mr W. W. Corcoran—

The statues of Angelo & Dürer having been packed and delivered to Mr C Stein, the shipping agent for transport, and having payments for material & work on the same to make, I beg leave to inform you that I have drawn upon you through Messrs Schmidt Hart & Co my Bankers for the remaining $600 due to me. which you will do me the favour to meet when the statues have arrived— and I hope they may do so safely and meet with

your approbation -
I have the honour
to remain with Respect.
Your most hbl
M. Ezekiel

2130

Walters

W. T.

Balt.

Apl 18/81

About the Lord Baltimore Portrait.

✓

2130

Recd April 18

Dear Mr McLeod

I know all about the Patriot with which you did a days work, but has no interest either artistic or historic.

I am always

Yours truly

W. L. Hallett

Salutes